



NOW THEN.

FLORENCE BLANCHARD. SIMON MUNNERY. SENSORIA.
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FOR PEOPLE IN SHEFFIELD.**

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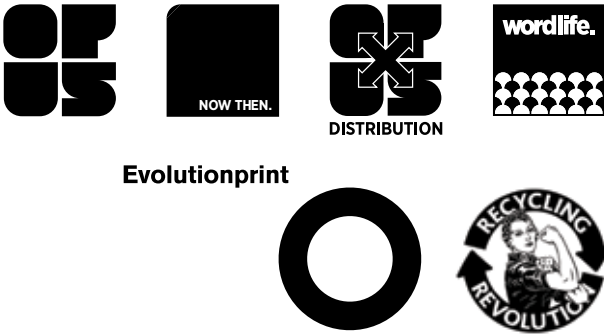
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Original design & layout by Matt Jones.

Enjoy the read.



EDITORIAL.

It's a pleasure to be back in print this month after our usual two month summer break. We've got some great magazines in store for you before the year is out. If you missed our July and August online-only issues though, get online and take a look. There's some great stuff up there, including artwork by Stoneface and Peter Et Le Wolff, interviews with film editor and sound designer Walter Murch, Jurassic 5 rapper Chali 2na and Soul Jazz Records founder Stuart Baker, as well as loads of reviews and articles.

This month we are happy to present the art of Florence Blanchard (a.k.a Ema), an insightful piece on Castle Market, a feature on comedian Simon Munnery, and an interview with Michael Ward, one of the writers of Now Will You Listen!, an audio-visual storytelling event taking place this month as part of Sensoria Festival.

Speaking of Sensoria, we are chuffed to be media sponsors for this year's festival, so you will find plenty of tidbits scattered throughout the mag. If you want to look at their rather fabulous programme, head to sensoria.org.uk.

If you want to get it touch with me, whisper into the wind or, if it's easier for you, email me on sam@nowthenmagazine.com.

SAM.

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LOCALCHECK.

WE'RE ALL FRACKED.
HOSTED BY ALT-SHEFF.

Was 'fracking' supposed to sound rude, like masturbation, or is that just me? When the 2010 film **Gasland** indicated that 'hydraulic fracturing' poisons air and water with toxic chemicals and radioactive contamination, causing chronic health problems, it was shocking. Risky new technology. But that was then, this is now. There was a brief moratorium following those earthquakes caused by fracking in Lancashire. Then it was lifted, and now the government has slashed taxes to encourage fracking. Even Balcombe is old news. It's happening. Get over it.

Want to know why? Energy policy isn't decided at local level, nor nationally. It's global. The rich and powerful meet, agree and go ahead. You and I aren't even a pebble in the road to these people. Energy is the economy, and we're stupid.

Lord Howell of Guildford, George Osborne's father-in-law, chairs the Windsor Energy Group's multinational business level meetings, stuffed full of former diplomats, sirs, lords and OBEs. Participants include British, Chinese and various other governments, NATO, Aegis, BP, Shell and British Gas.

The results of meetings aren't publicly disclosed. No surprise there. Plans are laid at summits held in the grounds of Windsor Castle. With connections like this, no wonder that sweet-sounding Cuadrilla, exploring for shale gas in Britain, is chaired by Baron Browne of Madingley, former BP chief and holder of more non-executive directorships than anyone could find time for. It gets worse. Cuadrilla is part owned by Riverstone Holdings, a multi-billion dollar private equity group, with one founder a former Goldman Sachs investment banker, and the massive, dodgy Carlyle group as a partner.

Gosh, did Lord Howell really say that fracking should be done in the North East because it's 'desolate'? What a surprise. That's called setting up a straw man. It's the oldest tactic in the book to distract people from the real issues. Soon afterwards, David Cameron said southerners will have to accept it too. It's all about cheap energy, and won't damage the countryside much. See what they did there? Three complete distractions from larger, more important problems like public health and the environment. Blatant pre-meditated manipulation, obvious to anyone who knows about such things. But hey, we might get lower gas bills or free sweeties.

The Sheffield Telegraph seems to have swallowed a government press release designed deliberately to calm fears; a survey shows there's gas

under the Peak District but don't worry, they won't drill there. Probably. What they don't say is that licences have recently been granted to drill next door in Rotherham, and that planning permission was sneaked through under the radar with little or no public awareness, exactly as happened in many other cases.

There's no point in knowing that a global backlash against the fossil fuel industry is gathering momentum, a huge coalition of groups called Global Power Shift; that even South Yorkshire will be seeing protests soon. Nor is it worth considering the academic report 'The Economics of Low Carbon Cities', which concludes that investment in climate solutions could create over 6,000 jobs and add £300 million annually to Sheffield's economy. Sheffield Campaign Against Climate Change have a link on their website. If you're interested, there's a free book, **Fracking The UK**, downloadable from the Defend Lytham website shown below, and you can see who's planning to drill in your area on the Greenpeace website. But what's the point? Of course we've got to 'de-carbonise', but slowly, like sucking on a liquorice stick. It takes time. Don't let those loony environmentalists worry you.

Zero Carbon Britain says that we could and should go carbon-neutral, but the problems aren't technical, they're cultural. So who listens to groups like that? Well, OK, actually the highly influential International Energy Agency says we could stop energy-related carbon emissions by 2020, and that it would be cheaper to act than not to, while recent research indicates that fracking could produce as many greenhouse gas emissions as coal production.

But who are we to complain? Why should we think we know better than mega-industries and governments? We're nothing but annoying fleas to them. And yet, as a Japanese proverb quoted on Refraction's website says, "Many fleas make big dog move".

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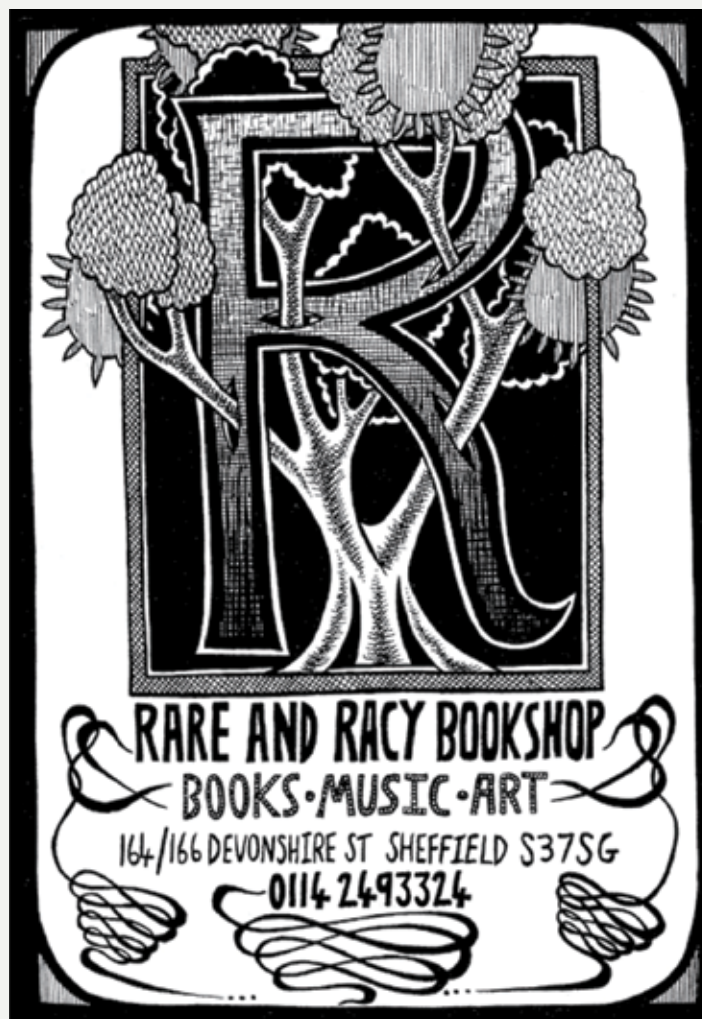
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DEAD SPACE.

2 FOR A POUND - CASTLE MARKET.
MAX EVERETT AND GEOFF MACKAY.

Bargains, special offers and value for money – that's what the people of Sheffield have been receiving from stallholders at Castle Market for a solid 50 years. But as the end of an era approaches and the curtain falls, we ask what the imminent market migration holds for the workers. Who will make the cut and what is to become of the buildings and site?

Love it or loath it, Castle Market has been a fundamental part of Sheffield's central commercial make-up since the war. If you are familiar with the eccentricities of the market then you have been fortunate to sample something that's deep rooted in Sheffield's identity. If you haven't, get down there before this unique, messy haven shuts for good. Nothing like it will be built again in the city. This was one argument to have the market listed, but English Heritage judged it not to hold any significant value: "The building does not display the quality of design or materials, the technological interest in its construction or the artistic interest which is found in the best market halls of this era and consequently does not meet the criteria for listing." The site does, however, because beneath the market lies the remains of Sheffield Castle, dating back to as early as 1270. Along with Sheffield Manor Lodge, the castle was home to the imprisoned Mary Queen of Scots for 14 years before her execution.

The food hall, the first part of the market to be built on the site between the First and Second World Wars, remains the same to the present day. The building that we see now was designed and completed in 1965 by J L Womersley and Andrew Darbyshire. At the time, it offered the same wealth of visionary, modernist ideals as other projects within the city, the most notable being Park Hill flats. From the play of levels and intricate concrete details to the streets in the sky, rooftop cafes and galleries linked by bridges, it was a futuristic beacon of Sheffield's cityscape.

The fate of Castle Market is sealed, but what does it all mean for Sheffield? We've heard the highs and lows, the credits, the merits, and the condemnations of this latest bold move by Sheffield City Council. In reality the city will be drawing a line under one urban design philosophy while heralding the launch of a modern version of the same thing. Is this the best we can do?

On the one hand, Castle Market is definitely out of date and looking worse for wear. Few would say it does Sheffield's image any good. This

fact is borne out by the steady decline in footfall to the area. The main reason for this might be the long-term council plans to re-shape the look and feel of the city centre in an attempt to attract the more affluent shopper. That's where the new offering on the Moor comes in. It has the looks and the facilities to adorn any tourist brochure, and that can't be a bad thing if it brings more visitors with loose wallets and leads to further positive investment in the public realm. The Council has always intended to herd the retail traffic away from the Castle Market area and concentrate it on Fargate and the Moor, but some fear that without the Supertram route, the transport links to the new market will be inadequate and that it might suffer as a consequence.

Meanwhile, the zone around the old market becomes deserted enough for it to be demolished in the name of progress and redeveloped as accommodation for the corporate sector. Plans include a public space set around the ruins of the old castle, but it's worth noting that first they have to excavate to see if there is enough to make an attraction out of. The objectives seem ambitious enough, but we wonder what this really does for us besides providing a raft of premium construction contracts to a handful of big companies who'll probably overcharge us and miss their deadlines. A perfectly good plan can be ruined by poor execution.

Apart from that, the new market is being portrayed as a catalyst for further regeneration in the wider area. The site owners have reportedly had recent planning applications for several new retail blocks approved, including a new cinema and other add-ons. But there are those who fear that traders in the new market, who will have to pay some of the highest rents in the country, might lose out if the forecasted surge in footfall never materialises. So it's a gamble, but who pays if the House wins?

For now we wait until November, when the new market will open to fanfare and the Castle Market area will be abandoned in earnest. As for the Moor market hall, it has some big boots to fill so let's give it some time. We hope it does become a lasting, positive thing for Sheffield, but we also hope it doesn't cost too much.

If you have any interesting photos, stories or experiences from Castle Market, please let us know – everettmackay.co.uk/contact-us

Photo by Chard Remains Photographical
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WEBCASTING.

TRANSPARENT GOVERNMENT IN ACTION?
NIGEL SLACK.

Council meetings are the places where the decisions about how our city is run are made – whether it is how money is spent, how often our bins are emptied, or our roads mended. Yet how many of us have even been to a meeting, never mind know how to get involved in the process? Most of the time fewer than ten members of the public are present and even fewer get involved in discussions. Conversely, when an item on the agenda is controversial and campaigners get active, the public gallery can be overflowing and many struggle to witness the proceedings.

The vast majority of council meetings also take place during working hours, so most people find it difficult to attend. If you make it to a meeting, you may have to sit through hours of tedious ‘other stuff’ before the item you are interested in arrives on the agenda. Often you may only want to get to the decision that’s being made on your item.

How might webcasting help? The simple answer is that it provides a live broadcast of the actual meeting online that can be accessed by many more people. It is then archived for anyone who missed it or wants to watch it again.

A two-minute web search found 41 councils that agree with the idea and are currently webcasting their meetings, from Bristol to Edinburgh, Wales to Essex. Just up the M1, Leeds City Council has decided to webcast its meetings for the rest of the municipal year following some test broadcasts. Large cities and small boroughs alike believe that webcasting is the way forward in making decisions more transparent and getting more people engaged in local politics.

For a formal statement of the benefits of webcasting meetings, I am indebted to US blog Open Records, which has compiled the following list:

Benefits to Councils and Councillors.

- Accessibility is key for transparency. More accessible meetings means greater trust in local government.
- Meetings available online whenever citizens need them increases interest in local government.
- Councillors would be able to prove their value to voters.
- Councillors can provide context for actions and justify decisions. They can research what was discussed before so that they can better remember what was debated.
- Possibility of fewer Freedom of Information requests, with information available online for citizens.

Benefits to Citizens.

- When main meetings are during regular work hours, online video that is accessible 24/7 is a solution.
- People can choose to only view parts of the meeting that interest them.
- Videos provide truth – minutes sometimes don’t.
- Recording gives context. Tone of voice and body language are important.

A search provided only a few negative comments with regards to webcasting council meetings, summarised as follows:

- Councillors ‘grandstanding’ and the possibility of personal attacks and aggressive debates.
- Equality issues – people without internet access.
- Lack of interest.
- Recording may restrict councillors from saying what they really want to say.

A short list and one that carries little weight. With regard to the first and last items, the public are not so shallow as to be unable to distinguish

serious debate from showing off. If Councillors are behaving badly in meetings we can see that and judge for ourselves. With respect to equality issues, there will never be complete equality of access, but improvement on the current poor access has to be a step in the right direction.

Finally – lack of interest. This is a little more difficult, as it’s quite possible that viewing figures may never reach the dizzying heights of the Olympics or the Royal Wedding, but the figures I found suggest a massive improvement on the current level of attendance at meetings. Bristol City Council offered the most comprehensive figures.

Bristol has webcast more than 230 meetings. These have received more than 375,000 views from more than 128,000 unique visitors. Their most popular webcast was their mayoral election results, with over 23,600 views, while the least popular, a scrutiny committee meeting, attracted 293 views – the sort of numbers never experienced by any Sheffield City Council meeting.

So much for the negatives, but what do local politicians think of the idea? Unfortunately I don’t have space to give you their full quotes here, but the Leader of the Council, Julie Dore (Labour), the leader of the Liberal Democrats, Shaffaq Mohammed, and the Green Party spokesman, Rob Murphy, all reflected a similar standpoint. That is, that the idea of webcasting the council meetings is a good one, for many of the reasons stated above, but at a time of serious financial constraint it might be difficult to justify the cost. With this consensus and the evidence of the benefits of webcasting, the last remaining hurdle appears to be cost. But what are the facts?

Leeds City Council expect their costs to be £16,000 a year or less. Edinburgh quote £17,000, South Oxfordshire £16,875 and Cherwell £19,415. One local entrepreneur has suggested to me that it could be done on a shoe string for about £1,000 a year, if the council can provide the staffing from within current resources. Either way, the cost is not beyond the wit of man to find.

I have a couple of suggestions for consideration. The council have recently appointed seven councillors to the post of Chair of the new Local Area Partnerships, replacements for Community Assemblies. This will cost over £5,000 per post per year. That money could perhaps serve local democracy better by supporting webcasting. Alternatively, the council spends over £330 million each year with private companies delivering public services. Maybe they could be approached to sponsor the local democracy that earns them such huge amounts every year?

As a final comment on the balance between austerity and transparency, I’ll let the leader of Torfaen Borough Council in Wales have his say.

“Given the financial outlook for public services, it will be increasingly important that people are well informed and engaged in the decisions we are going to have to take [...] Webcasting will take this online engagement further, helping us to reach more and more people and encourage them to get involved and have their say on the decisions that affect them.”

Sheffield can do this. All that is needed is the political will.

If you agree, lobby your local councillor or write in to Now Then and we will pass you on.



SIMON MUNNERY.

FYLM MAKKER.
INTERVIEW BY SAM WALBY.

Despite being an entertainer for over 25 years, Simon Munnery isn't exactly a household name. Apart from his all-too-brief 2001 comedy **Attention Scum!**, directed by Stewart Lee and dropped by the BBC after one series, his inroads into mainstream consciousness have been brief. But like so many of the UK's most inventive and underappreciated comics, Munnery continues to produce high-quality, challenging work that smudges the lines between comedy, theatre and modern art.

In recent memory he has hosted a conceptual restaurant called **La Concepta**, in which eight 'diners' are served 'dishes' of bizarre props, artwork, dance and audio installations ("all the rigmarole of haute cuisine without the shame of eating"), and a one-man punk musical, **Hats Off To The 101ers**, about the R101 airship, designed and built in the late 1920s near Munnery's home in Bedford.

His current exploit – at the time of writing undergoing a month-long test-run in Edinburgh – is **Fylm**, a madcap show which sees him squatting in a booth behind the audience while projecting homemade cardboard cut-out animations and close-ups of his face onto a big screen, accompanied by a live guitarist and audio loops of his own voice.

Not your usual night out, admittedly, but something he has experimented with in the past to some success. "I sort of got fed up with it – all that machinery – and then two years ago I did a show where I was doing cardboard animations [Hats Off To The 101ers], and I built a collapsible arch to dangle them from, so I could do large cardboard animations.

"I realised you were never going to do a show where you were doing cardboard animations big enough for people to see and be able to carry it around, so I thought, 'Why not point a video camera down at the thing you want to show?' And I thought if I put a mirror there I could do both – I could show my face as well. So bit by bit I got back to where I was. We're used to looking at people's faces on screens, and we're absolutely used to looking at screens, so why bother with the rest of it?"

If the trailer for his previous show, **Fylm Makker**, is anything to go by, **Fylm** will be chock full of peculiar wordplay, low-budget visual gags, non sequiturs, cardboard props and an unlikely blend of the high and low brow, with mentions of surrealist filmmaker Luis Buñuel and composer Richard Wagner sandwiched between references to Eric Cantona and I Can't Believe It's Not Butter.

But its marvellously ramshackle, DIY aesthetic – as seen in the **Fylm Makker** trailer available online – belies a logistical operation that at first is hard to get your head around. "The cut-outs are on a table in front of me, above the table is a box, and on top of the box is a camera with a half-silvered mirror. It's a 19th century trick. By changing the lighting state I either light myself or the table in front of me.

"Plus I've got another camera on the audience, so I use that a few times. That's a bit of fun. They hardly do anything – I just want them to see their own dullness every so often."

But isn't it hard to tell how the show is being received, sitting inside a booth at the back of the room? "No, it's exactly the same in that you gauge people's reactions by the sound of laughter. All comedians work like that, because if you're on stage you're dazzled by the lights anyway and you can hardly see them. Anyway, smiles don't count. They mean nothing."

The potential for the format is huge. I suggest some kind of Punch and Judy re-interpretation, but am trumped by his suggestion. "Pull up in a van with some batteries and slap it up a wall. It would be like a completely non-damaging form of graffiti. And better."

'Alternative' comics tend to favour smaller, more intimate venues, so I'm surprised to find Munnery leaning in the opposite direction for this particular show. "I think the more people, the better it is. I don't think most comedians would agree with me on that, but I've done it in front of small groups and it just gets more absurd. This is designed for stadiums."

We both laugh at the idea that such a bizarre and esoteric show could make it to stadium tour status, but I find myself wondering why not. Although much more inventive and hands-on, it's not a far cry from something Bill Bailey might turn his hand to. Ultimately, it comes down to Munnery's obtuse sense of humour and his unwillingness to stick to the conventional 'stand on a stage and say something funny and relatable' format. An old one-liner of his goes something along the lines of, "Has anyone ever noticed anything, ever?"

But what of the inevitable blank faces? "It just happens from time to time. Sorry, was the question 'Do I deliberately create blank faces?!' I never aim for it to go like that, but every so often it happens. A brilliant show can still die. You can be a second off the pace."

In that case, isn't it tempting to change the content all the time? "Yeah, you can endlessly tinker. There's nothing like doing it, and working out from that what you can do to change it, then trying it the next day. There's nothing better in terms of a process. But to be working on something new is exciting – to be working on a thing, solving its little problems..."

Long live those little problems, because inside them lies the personality of a show like this. Although somewhat eccentric and prone to long pauses, Munnery is clearly someone who puts his heart and soul into what he does, and **Fylm** is shaping up to be a show like no other.

Simon Munnery will perform at Cabaret Boom Boom at Ruskin Hall on Fir Street, Walkley on Saturday 21st September. Tickets are available at Beeches of Walkley and Rocky Horrors on Devonshire Street, priced at £13 or £10 concessions. Visit cabaretboomboom.co.uk for more information.

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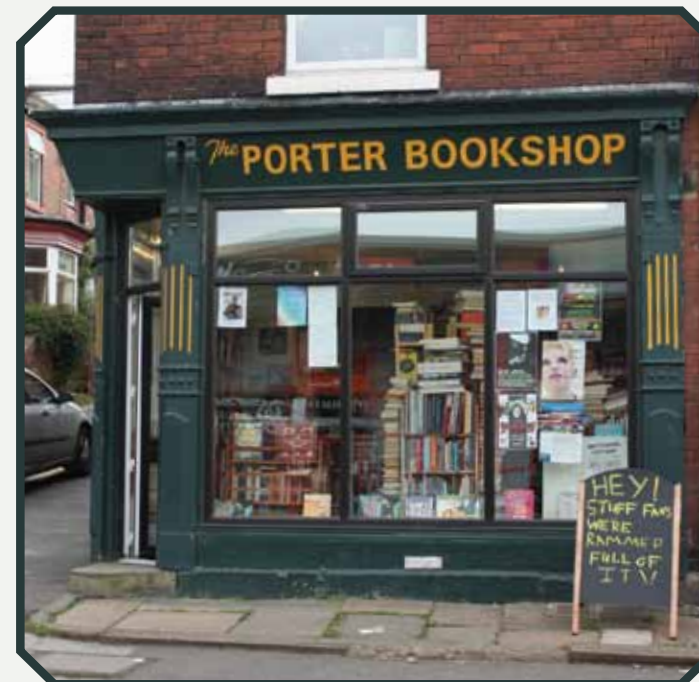
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FOOD.

BAKING.
CASSIE KILL.

This month sees the first in a new series of food features profiling local food heroes. To kick things off, I spoke to Ben Davies, bakery manager of Abbeydale Road's wonderful Forge Bakehouse.

There are a number of high quality bakeries springing up around the city. Ben and his business partner Martha met whilst studying artisan baking at the School of Artisan Food in Welbeck, Nottinghamshire. They developed a hypothetical business plan together as part of the course requirements, but after looking around for properties in Sheffield, realised it might actually be possible to turn it into reality.

What is your first memory of food?

My first memory is of the overwhelming quantity of sweets my Nanna baked whenever we visited her as a child. The details are now a little hazy, but her repertoire includes rum balls, hedgehog slice (an Australian speciality), sponge cakes of all flavours, lamingtons and all sorts of biscuits. My dad often claims that he had a very deprived upbringing, surviving on only the most basic of staples cooked by her, but it's hard to imagine that given the banquet of sugary treats that are laid out every time we see her.

What would you choose as your last meal?

My mum's lasagne. Her secret ingredient is spinach. When I'm back home I'll make some fresh spelt pasta for her to use, which makes a big difference. I've enjoyed her lasagne on many birthdays as I was growing up. She even blended it up for me once so I could eat it after having my wisdom teeth removed.

Which ingredient could you not live without and why?

Quality chocolate. All chocolate products benefit greatly from the use of quality chocolate. I have no idea why they invented cooking chocolate. It's horrible stuff. We only use top quality Valrhona chocolate in our brownies and you can taste it. As an ingredient you can actually use it in many dishes. My girlfriend has started dropping a few blocks of good chocolate into her chilli recipe and it has added a nice richness to the flavour. And if all else fails, you can always just eat the chocolate.

Do you eat breakfast? If so what do you normally have?

Even if I'm starting in the bakery early I'll always have breakfast. If I'm in a rush I'll have a bowl of muesli with milk, yoghurt, a chopped banana and some berries (if they're in season). If I have a bit more time I'll whip up some porridge topped with banana, berries and honey. When I'm lucky enough to have a leftover croissant or pain au chocolat from the bakery I'll usually add that to the menu too. I wash it all down with a cup of coffee – Americano with no milk.

What are the best and worst things about being a baker?

The best thing is seeing the baking process work (when it works!) over the course of a 24-hour period. The sourdough culture that goes into our bread is a living thing that consumes (ferments) the natural sugars in the flour as it causes the bread to rise. To see this process happen every single day and then get baked into a wonderful tasty loaf constantly amazes me.

The worst thing is probably the physicality of the work and the extremes of the environment we're working in. We do have to lift and move some heavy bags of flour and boxes of dough and the bakery can be a very hot and dusty place to be.

Who is your local food hero and why?

Matteo Bragazzi runs Bragazzi's just a few doors down from us and you can't get much more local than that! He's my food hero as he has managed to build up a really nice sized business that offers a range of food and drinks in a very warm and welcoming space. I imagine things were quite different around here ten years ago when he started. I've found having Matteo around very helpful and his knowledge of this stretch of Abbeydale Road indispensable.

What's the best sandwich filling ever?

I'm tempted to say De Ruijter chocolate muisjes as it reminds me of lunches with my Dutch grandma. They are special Dutch chocolate sprinkles that are made just to go on sandwiches. Our baguettes are perfect for muisjes as you can fill up the holes in the bread with them and get a bigger chocolate hit.

On a more serious note, I find it hard to go past a couple of slices of our Fig and Walnut loaf filled with a really good Brie or flavoursome Stilton. You could throw in a few salad leaves, but really that's all you need.

forgebakehouse.co.uk



FRIENDS.

Recipe by Ben Davies, Forge Bakehouse.

Friands are bite-sized almond cakes that really hit the spot. They're perfect with a cup of tea or coffee and are very versatile. At the moment we are topping them with raspberries, strawberries and rhubarb, but in the winter months we use figs soaked in honey. They are very delicate in flavour and not too sweet. We make these in the shop and use special friand moulds to bake them in, but at home you can use a greased or silicon muffin tin. The smaller the better – mini muffin tins are perfect.

250g unsalted butter
100g ground almonds
250g caster sugar
100g plain flour
250g egg whites (about 8 eggs)
Fruit (for topping)

Melt the butter in a pan over medium heat. Once melted increase the heat and bring to the boil for about five minutes or until the butter turns golden yellow. Take the pan off the heat and allow to cool to room temperature. Preheat your oven to 180°C.

In a large bowl combine the ground almonds, sugar and flour. Add the egg whites to the dry mixture and combine well. Add the melted butter to the egg white mix and combine well. Spoon or pipe into friand moulds or muffin/cupcake tins and top with rhubarb, berries, figs or whatever your heart desires. Bake for approximately 30 minutes or until golden. Bake time will depend on how large your moulds are.

BRIOCHE BREAD AND BUTTER PUDDING.

Recipe by Cassie Kill.

This is one of the easiest and most delicious puddings out there. You can use slightly stale bread or brioche and it works even better than fresh. Try covering the bread with your favourite marmalade or jam, or sprinkling dark chocolate through the pudding for a twist.

1 loaf brioche – approximately 16 slices (or panettone, croissants or white bread)
3 eggs
300ml milk
300ml double cream
Seeds of one vanilla pod, or a few drops of vanilla essence
125g caster sugar
50g unsalted butter (plus more for greasing)
75g sultanas (soaked in water, brandy or rum overnight if possible)
2tbsps of Demerara sugar
Cream, custard or ice cream (to serve)

Pre-heat the oven to 170°C and grease a solid oven dish. Add milk and cream to a large bowl with the vanilla and whisk together thoroughly with eggs and sugar.

Melt the butter and brush a little bit on each slice of the brioche. If you use plain bread, cover with unmelted butter, but you don't need this much butter on brioche because it's very buttery already. Place each slice into your greased dish as you go to create an overlapping formation with a few edges sticking up to get crunchy, sprinkling a few sultanas in each layer.

Pour the wet mixture over the top, sprinkle with any remaining sultanas and top with Demerara sugar. Bake for 30 minutes. Serve with cream, custard or ice cream as preferred.



[sb]²

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COMMON PEOPLE.

RECLAIMING THE LAND.
FELICITY HOY.

In recent times, the word 'common' has really lost its original meaning. 'Commons' refers to the cultural and natural resources accessible to all members of society, including natural materials such as air, water and a habitable earth. Common land, for example, is land that is not owned privately, that the public have certain rights over or is owned co-operatively. A person who has rights over common land is called a commoner. This stems from medieval England, when common land could be used to graze cattle. Although common land still exists in England, there's a very limited amount left because of privatisation for profitable purposes. We are losing many of our rights as citizens.

Thankfully, today we have more commons within a cultural context – literature, music, art, design, fashion, film, radio and TV, journalism and heritage sites. These are all things that we share. You can't privatise something that lots of people enjoy and create. They are the things that we control – the culture that we create that promotes individuality and revolts against privatisation and corporate control. They are the things that influence change and keep our culture fresh and exciting. Art is one thing that people will always be able to keep and control because it comes from inside us.

'Commoners' living in a city should have rights and opportunities. The council hardly owns any property anymore because of lack of money, and so cut-throat business is killing our high streets. Landlords need not reduce rent prices to reflect footfall or what is affordable in a recession; they can wait it out in the knowledge that a corporate chain will pay full rent. Chains anonymously apply for planning applications to avoid public opposition and will often occupy space with the purpose of squashing independent retailers. We are stuck with a manufactured culture that tries to influence what we want by giving us no other option.

The only way for us to push independent business is by collaborating with people who have common interests and shared views, because then we are a force to be reckoned with. Until we fully understand these concepts and work together, we will continue to lose control of the places we live in. The Dead Space articles in Now Then are brilliant, because they have addressed and revealed heritage spaces and historic buildings that are being left to rot.

'Community Right to Bid' has been introduced to try and transfer local assets to communities. If you identify your local pub or sports centre as a community asset it will be licensed by the council and then if it goes up for sale, the surrounding community has six months to buy it. They can apply for a capital grant of up to £500,000 to stop it from being sold on or privatised. A lot of listed buildings in Sheffield were bought

up by private owners a long time ago, but we still have the opportunity to use them while they're sat empty and try to save them from being reclassified, demolished or turned into flagship stores. The more we learn about planning rules, the more in control we are.

Aristotle once said, "The society that loses its grip on the past is in danger, for it produces men who know nothing but the present, and who are not aware that life had been, and could be, different to what it is." As a process of control, there is nothing better than erasing the past from people's minds. Our old buildings are extremely important and we should be fighting to keep them, to use them and restore them, instead of knocking them down and turning them into shopping malls. We need reminders of the past. We need them to be there so we can walk past and think about our connection to history and the traditions that make us individual.

Common People is a community interest company set up to address all these issues and more. We hope to eventually help with the community purchase of buildings and the occupation of listed sites, but for now we're starting small with empty shops. We want to bring together like-minded people to create a strong creative social force that can oppose and start making serious changes. We are heavily influenced by the Occupy movement's values and concepts. We want to push people together who can learn, teach and share ideas for a sustainable future. We are trying to find positive solutions for landlords, working with them to give local brands space to trial their businesses in prominent locations and to find an independent trader who will sign a full lease. We hope our website will become a hub of social activity, where people can identify who's doing what in Sheffield, collaborate with each other and discuss ideas, worries and aspirations.

We will be promoting Common People as an agency, so everyone with an account will be able to access the benefits of being involved. If you are interested in future pop-up shops, to make the process fair we will be putting out briefs for each one. If you want to receive the briefs, please get in touch and sign up for an account. If you are interested in any of these issues and want to chat, please email us on commonpeoplecic@gmail.com and we'll meet up.

Felicity Hoy is a director of Common People, a community interest company set up to support independent, social and creative enterprise in Sheffield.

common-people.co.uk



WORD LIFE.

COLLATED BY JOE KRISS.

A bit of everything this month – one prose piece, one poem and one review. Hope you enjoy. Keep the submissions coming to joe@nowthenmagazine.com

OFF THE SHELF FESTIVAL OF WORDS.

We can't wait for Off The Shelf, even if it's felt like it's come round surprisingly quickly this year. Sheffield's annual celebration of reading and writing is always packed to the brim with authors, poets, broadcasters and comedians. There's always a broad range of different events, so there is something for everyone. Programmes should already be whizzing their way around your local cafes and bars, so be sure to pick one up and have a look. We're very happy to be involved again this year, with the following opening and closing events.

POETRY EVENTS.

OFF THE SHELF OPENING PARTY.

Saturday 12th October (11am-4pm).
Winter Gardens / Free.

Expect a featured performer or two, as well as the chance to share your words in this unique space. To sign up for an open mic slot, please email wordlifeuk@gmail.com

OFF THE SHELF CLOSING PARTY.

Saturday 2nd November (7pm-12am).
Shakespeares / £5.

Word Life closes the festival with an all Sheffield poetry slam, with the winner crowned Off The Shelf slam champion. Also featuring a performance by Hollie McNish, whose poem 'Mathematics' about immigration recently went viral and now stands at over a million and a half views.

CIGARETTES, BEER AND LOVE.

RALPH DARTFORD.
REVIEWER – JOE KRISS.

The first thing that strikes you about this collection is its presentation. Hand-bound with poems illustrated by a variety of different artists, this book is incredibly pleasing to hold and a great example of independent publishing.

Although steeped in humour, this collection is not for the faint-hearted, with many stories of souls lost in a 21st century landscape, troubled by the distant past, miscommunication and broken chances. From the ukuele lady who runs music therapy sessions in an old persons' home – "They clap and hum/Out of sight and out of mind/out of luck and out of time" – to The Dandy – "he coughed/hand me down/cigarettes/drank poor man's sherry" – the collection is full of people who are dislocated from their past and present.

There are plenty of glimmers of humour and hope though, from the old couple who are reunited by Facebook to playful explorations of language in 'The Palindrome'. It's a strong collection of poems that feel like they might have been whispered with whisky stained teeth under the light of a single candle.

For me, the strongest poem is 'The Thing She Said' – "She was sat in her kitchen/Stick thin/cigarette in" – which is typical of the rest of the collection. Poignant, lots of internal rhyme and changing rhythms broken by the sense of yearning for something you can't place, yet learning to laugh at that impulse all the same.

SCARS.

I skim my finger over your skin, down your back, reading you like Braille. Gardens of soft hair. Hills of muscle. I find the scars as if my fingers are eyes and I begin to read the stories again. A candelabra you fell against, awkward in a shed. A rusty nail that pierced your skin when you were a boy.

Down to your knee, a half moon from a gardening tool. And above that, the recent, not yet finished scar from an axe you stumbled on at work, laid like a lie in your flesh. And onto your hand, to your knuckles. A fight in a nightclub, the one and only time. The imprint of another man's tooth imbedded in you along with his anger.

"I managed to get a right hook in." you say, and you feign fighting right there in the bedroom.

I shift my position around your back, my arms circling your body like a shepherd moon.

"I don't have any scars." I say.

"No," you answer. "Only mental ones."

And you make faces at me to prove you know they are there.

Then you touch my head, your hands holding my hair down against my skull, my bones still and steady beneath your fingers. I have read your body again. Over the same stories you told me. I have traced the places where your past has left footprints in your skin. One day, when you are ready, I will let you read mine.

Samantha Priestley.

DANGER.

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Proceed with caution

Ros Arksey.



Illustration by Chris Livings

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BRADLEY MANNING WISHING HE'D JUST SHOT AN UNARMED BLACK TEENAGER

Bradley Manning has been jailed for 35 years for leaking classified documents to the Wikileaks website, before admitting he wished he'd just got his kicks shooting black kids.

Pte First Class Bradley Manning, 25, was convicted of 20 charges against him, including espionage, but was not charged with the far lesser crime of killing an unarmed black teenager.

Manning spoke to reporters after the hearing, to admit his disappointment at the sentence, telling those gathered, "I look back to that fateful day and wish I'd just left those files on my computer and gone out and shot a black kid instead.

"I tell you now, my life would be a lot less complicated if I'd only taken the life of a young person from a different ethnic background, instead of sending some documents to a website. I am sure that for the rest of my days I will rue the decision to send some emails and not to kill a black teenager."

Bradley Manning sentenced

Legal experts have expressed support for the 35-year sentence given to Manning by explaining that members of the public don't actually understand how the law works.

Former lawyer Simon Williams explained, "Illegally taking information you don't have the right to access and using it for your own purposes is only 'properly' illegal if you're not a government agency.

"Governments can do what they like with information they're not allowed to have - if nothing else, Prism has taught us that.

"Whereas absolutely anyone can shoot a black teenager to death, obviously."

FRACKING 'PERFECTLY SAFE', INSISTS LIZARD DEMON UNLEASHED FROM HELL

Fracking is a safe, cost-effective way to meet Britain's energy demands for the future, according to an as-yet-unclassified lizard type creature from the ninth circle of Hell.

Work had to be stopped on the site near Balcombe after the hideous creature awoke from its foul underground pit after several hours of heavy drilling.

The creature, who prefers to be known as The Unspeakable One, said, "Fracking for shale gas is essential to improve our energy security, heat our homes and provide adequate ventilation for my eggs, 3,000 of which are about to hatch."

But the lizard thing's reassurances were dismissed by Caroline Lucas, Green MP for Brighton, who turned up for a photo opportunity.

Fracking definitely safe

With the creature's permission, Cuadrilla hope to resume drilling as soon as they locate around 30 of their employees who failed to return to the surface or respond to their phones. Site foreman Simon Williams said, "They're probably on an extended lunch break. You know how bad the signal is down there, especially if you're with T-Mobile."

Meanwhile, the creature insisted it had nothing whatsoever to do with the men's disappearance. "Those agonised screams you heard were merely the sound of precious shale gas being forced out of cavities by highly pressurised jets of watery chemicals. You Cuadrilla guys carry out whatever work you need to. It's not like I'm going to initiate a rock fall with my gargantuan tail, trapping your succulent human bodies in my putrid hellhole for all eternity.

"Just don't go near my eggs."



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FLORENCE BLANCHARD.

SHEFFIELD VIA NEW YORK VIA MONTPELLIER.
INTERVIEW BY SAM WALBY.

Sheffield-based artist Florence Blanchard (also known as Ema) started out as a graffiti writer in her hometown of Montpellier. She later moved to New York for a ten-year stretch, developing her work, bringing it into gallery spaces and exploring new mediums and modes of expression. These days you can find her pieces all over the world, from exhibition spaces to street corners and in many different forms, the most recognisable being her Dropman wheat pastes, which you might've seen dotted about town.

Tell us about your background. What brought you over to the UK and what first inspired you to become an artist?

I am a painter, screenprinter and muralist hailing from the south of France via the US. I started as a graffiti writer in the early 90s and moved to New York in 2001, where I began showing my work in galleries. After ten thoroughly enjoyable years in America I decided to come back to this side of the Atlantic and found that the UK was a good compromise between France and America.

How do you describe what you do to people who have never seen your work?

My work mixes figurative elements with abstract scenes, inspired by old comic books and science fiction.

How do you spend your days?

My days are mainly spent either emailing, experimenting, painting or travelling.

What's your working process when starting a new piece?

I usually get my best ideas when I am unable to achieve them – for example, when I'm travelling or when I'm working on other projects – so I try to take notes to refer to later. I collect reference images from books and online and only start painting when I know what I am going to do.

What themes and recurring characters do you find yourself returning to?

I am very intrigued by what persists in this world as opposed to what is condemned to oblivion, so most of my work revolves around the capturing of thoughts, transient moments and dreams.

You have a real mixture of artistic styles. How has your approach evolved over the years?

From working in the streets as a graffiti writer, I would say I've kept the bold shapes and limited colour palette to an extent, only now I also enjoy creating works on paper, canvas and building 3D installations too. It's all part of the same thing. It's just a case of finding different outlets to suit the temperament of the work.

Which other artists and art forms inspire you to create?

I take inspiration from music, vintage illustration and also photography. I recently felt very touched by the work of street photographer Vivian Maier, which was only discovered by chance after she passed away a few years ago. She was born in France, worked as a nanny in the US, travelled a lot on her own and took over 100,000 amazing photos that she never showed to anyone. Her work mainly captures brief instants of street life in New York and Chicago in the 50s and 60s. Such an incredible story.

Which piece of work are you most proud of?

All my pieces share their lot of good and bad, so I don't really have a favourite.

What have you got in the pipeline at the moment?

I am very excited about my next exhibition in Sheffield in collaboration with Jonathan Wilkinson at B&B Gallery (95B Mary Street) in October.

Good advice you wish you'd been told earlier?

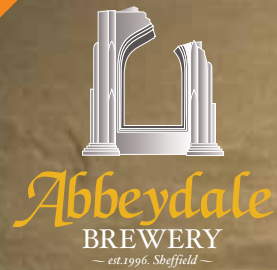
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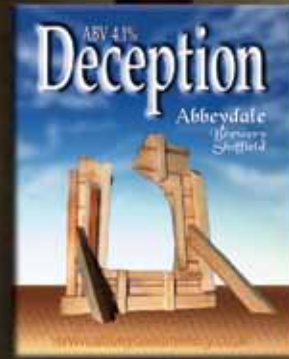
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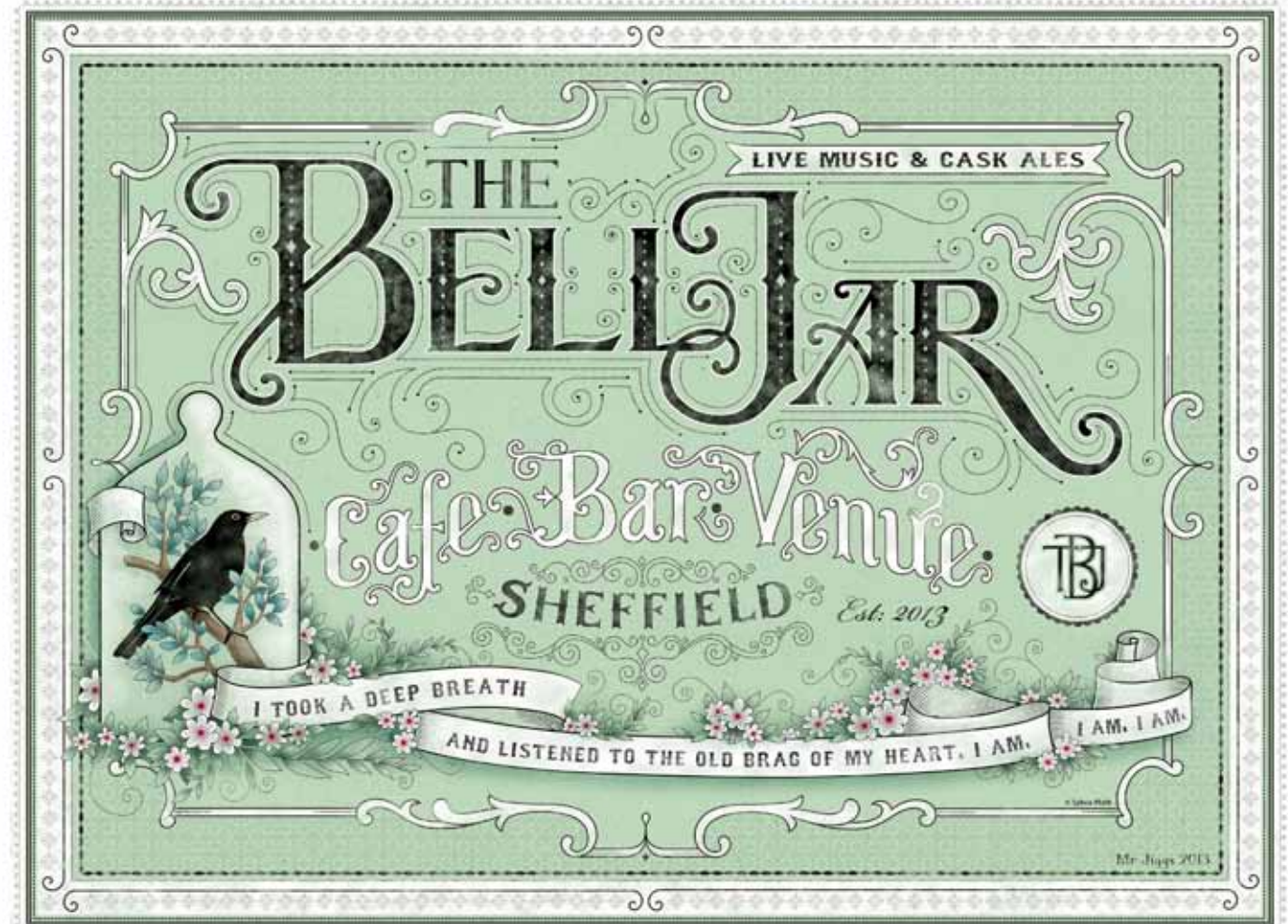


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Thursday 26th: Talbot, Hiram, Sun Wolf. Metal night. £5.

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SOUND.

THE DAY THAT NEVER CAME – THE FAILURE OF A BAND THAT HAD IT ALL.
SAM VALDÉS LÓPEZ.

It's a low-lit joint and as I make my way in the smell of dried up beer mixed with bleach overwhelms me. A nice tabby cat is sleeping in one of the chairs and lazily looks at me before nodding back off.

On a slightly wobbly table by the chimney, I see Frank. He raises his hand slowly and I walk towards him. I ask him if he wants a drink and he asks me for "anything fizzy." A couple of lagers with limes haphazardly inserted are paid for and I sit down with him. He draws a wry smile and gives me a CD.

"These will never come out, but I remember you liked them," Frank sighs and I ask him the obvious: "What went wrong?" He lets out an exasperated sigh and just replies, "We went wrong."

Frank was in a band I loved called Lucky Lester. It was a band fusing several genres quite deftly and they had a decent amount of great reviews, plus a couple of releases. A label was very interested in Lucky Lester and it all seemed fine and dandy for them back in 2011. Just like one of Wile E. Coyote's contraptions, it all went topsy-turvy.

It's a bit of homespun knowledge that the biggest enemy of the creative mind is self-doubt and in the case of Lucky Lester, I think that was what really killed them. Bad promoters, terrible venues and some drastic changes to the line-up never managed to hit them as hard as that flaky lack of confidence that slowly eroded them.

"It all started with the second guitarist," Frank says. "He got too creative." I ask him if he would elaborate and, well, bluntly said, this guitarist, Mark, had good connections with the local scene, guaranteeing the band better venues and a privileged direct line to the local reviewing sites and rags.

The problem came when in order for Lucky Lester to fit in, a compromise had to be made. Their stylish genre-bending music had to be toned down a fair bit, but it was a very rewarding live band, always managing to connect to the audience with two very chatty lead singers.

"You probably noticed the rot settling in," Frank says, while squeezing the lime. I assure him I did, but I thought it was the band finding their footing after their rise from being unknowns to local darlings of the scene.

Still, the music lost some of its punch. Then came the confusing decision that they needed to wear similar clothes in order to have a "stage presence". Grey and black colours were decided by Mark, Gonsen (lead

guitar) and Katie (drums, sequencers). Johann (bass, vocals), Frank (synth) and Gail (violin, vocals) agreed just to avoid internal strife – the other great killer of bands.

Then attitudes changed. Whereas the band always hung out with both fans and support bands, their meteoric rise meant that ties were severed. Frank tells me that Mark said the band had to appear to be more "exclusive" in order to garner more hype. "But we all know that hype has a 15-minute half-life, right?" quips Frank before excusing himself to go to the toilet. When he comes back, I ask about why he left.

"It started when Gail was sacked for not agreeing to tone down her lyrics," I agree, the replacement singer was but a shade of what Gail was. "Then Katie started to get double-booked when she got press ganged by Mark into that post-rock band, Edsels. She was eventually too tired to do both bands, thus we got less gigs. I decided to leave when we cancelled a headline gig due to 'exhaustion'."

Frank tells me Katie will probably focus on Edsels more, so Johann, Mark and Gonsen will rebrand Lucky Lester into something "more thought provoking". "They probably get shitloads of gigs at Lukin's and the Blue Note Pub", deadpans Frank, knowing quite well Gonsen is a bartender at Lukin's and Mark is on good terms with the owner of the Blue Note.

I ask Frank if he regrets what happened. "I see it as experience. It was good while it lasted but it was meant not to be. I wish them well, but I truly hope they find what they are looking for. Mark seems to want acceptance and a sense of belonging, not recognition as a musician. That's what it seems like for Gonsen too."

A few weeks later, I would run into Gonsen and Mark. They were outside Lukin's having a cigarette, waiting for the main act ("a really challenging avant-garde metal band") as the supporting band wasn't cool enough for Mark. Gonsen was really enthusiastic about the new jazzy stuff he was writing ("I'll send you a copy. Very Coltrane meets Buckley"), while Mark never even looked me or Gonsen in the eye while chatting.

Their new band, Eden's Snake, played four gigs before acrimoniously splitting on stage. Their legacy? A free mp3 and an album's worth of material that will never be officially released. None of them played in any bands afterwards.

BLACK THUNDER REVUE.

2ND AUGUST.
SHAKESPEARES.
REVIEWER – PETE MARTIN.

WagonWheelMedia has been promoting shows in Sheffield since 2006. Main man Craig has presented a series of quality and quirky Americana acts from around the world, but tonight is a local triptych.

Dirdsbead is Dave Walker, who has previously been in a number of punk bands, but now performs solo. He starts with ‘I Made All The Rules’, a beguiling mix of deft guitar and a soaring voice all rolled up in a performance that alternately astounds and almost falls off a tightrope. He follows this with a really beautiful song, ‘Sailing On The Truth’, from his Dirdsbead EP. His between song patter reveals his nervousness, but this isn’t evident in his performance. His influences range from Bert Jansch to The Clash and you can detect myriad sonic and vocal snatches in his set.

Chris Walker has been performing solo for nearly a decade, but tonight he has his band, Boxer Genius, in support. They start with ‘30,000 Feet’ from new album From Dark to Neon, and I am immediately struck by their consummate musicianship. The guitar, bass and drums mesh to produce a big, rocky sound, but there is still room for some understated rhythm guitar work that complements the whole perfectly.

The Black Thunder Revue recently formed from the ashes of Socrates Johnson, who I first saw about four years ago at the much-missed Boardwalk. Singer and guitarist Andy Davison is still at the helm of the 4-piece and as chief songwriter he has a certain gift for taking weighty issues and moulding them into melodious tunes. The first two songs evidence this. ‘Thunder and Enlightening’ deals with a soldier’s wartime experiences in Afghanistan and ‘Rambler Man’ is based on the story of Roger Craig and the Kennedy assassination (check out the great homemade video online).

They then play a dynamic version of their best song ‘Burden of a Guilty Conscience’, full of tasty guitar and vocal jousting between Davison and second guitarist Paul Ward. ‘Can’t Take A Hint’ prompts some frantic dancing stage-front and the crowd’s goodwill extends to them demanding an encore, which gives the band something of a problem as they’d exhausted their repertoire. So they play ‘....Hint’ again, and again the crowd are whipped into a frenzied harmonica-led climax.

Now armed with a more representative name and hopefully a stable line-up after numerous changes, Davison can harness their muscular flexibility to become a real name on the live circuit.

BEACONS FESTIVAL.

16TH – 18TH AUGUST.
HESLAKER FARM, SKIPTON.
REVIEWER – TASHA FRANEK.

Back for round two in the beautiful Yorkshire Dales, this year’s Beacons Festival was destined for success from the moment the line-up was announced. With a collection of some of the finest new talent the North has to offer, strung together with a few rising names from across the globe, the return of Skipton’s summer festival was a doubtless victory.

The general vibe of the festival was perfectly on trend, down to the futuristic fancy dress theme on the Friday which encouraged a huge amount of glitter and 90s spandex. Tucked away from the main arena was an area called The Space Between, which housed all kinds of cutural surprises, from film screenings with director Q&As to whisky tasting and morning yoga classes.

Music wise I felt completely spoilt for choice all weekend. The You Need To Hear This stage was a great chance to scope out new bands. Sheffield favourites Wet Nuns and Best Friends both appeared on the Sunday and – call me biased – they gave two of the best performances of the festival. Over on the main stage, the three headlining acts were right on the money. Friday night was packed out with Bonobo enthusiasts who were all treated to a beautiful set by the Leeds lad which had everybody awestruck for the whole weekend.

The following night, after a whole day filled with truly incredible music, Local Natives took to the stage. The first time you see one of your favourite bands live is always a bit of a frightening experience – anticipating whether they can possibly live up to your expectations – but when they get it right it’s almost impossible to put into words. The set was tight, spirited and unforgettable. My ticket for their performance at The Leadmill in October was booked as soon as I got out of the shower on my return to Sheffield.

The final headliners of the weekend were psychedelic fun lovers Django Django. With the crowd all warmed up from a SBTRKT DJ set, the atmosphere was alive as the band rounded up the perfect weekend with one final fantastic performance. A huge round of applause to the minds behind this winning festival. I look forward to Beacons 2014.

IMPROVISED SCORES.

17TH AUGUST.
WAVELAB.
REVIEWER – BILLY CHRISTMAS.

Every now and again, if you’re lucky, you might find yourself in an old works somewhere listening to a guy play a fire escape with some metal pipes, or a girl’s circuit-bent, toy saxophone noodlings,

“Let’s go. It’ll be weird, and Andy says it’s BYOB!”

You’ll find a show like this any given week in Sheffield, a staple in the old industrial buildings around Bramall Lane and Shalesmoor. Tonight, Wavelab has the informal atmosphere of cushions and throws. Lovely Honkey is all cassette-case, contact-mic assemblages, violin bows and low, wet breath. It’s interesting to watch, but at some point you’ll close your eyes and create your own narratives in the darkness. You might hear troglodytes, heavy soup or a hundred wailing voices. Removed from the associations of traditional instrumentation and genre, the sound is yours.

Maybe this is why Blue Yodel performs kneeling over her machine in the corner with her back to the room. There’s nothing much to watch, so you have to just listen to the recorded psychologist’s notes and samples of bagpipes roiling through a mixer. I’m not sure if it’s supposed to be beautiful, but it is.

The headline act are called Piggie, and suddenly there’s a violin, an oboe and an assortment of stringed instruments that look plucked from the bric-a-brac shadows of a fantasy bazaar. After the acts we’ve just heard it might be foolish to expect them to play in a conventional fashion, and the trio proceed to squeak, scrape and bang their way through a half-hour of strange music. We’re twice teased by an accidental semblance of melody that says these guys really know how to play their instruments but are actually trying really hard not to.

Piggie are billed as “hi-fi sound poetry without the poetry,” the performers following a document about psychoanalysis written by violinist Lynda, improvising noises to the document and each other. A tambourine is tied to the oboe and kicked about the room, bells are thrown about, raspberries are blown. Linda tells me she doesn’t see how the way she’s playing tonight is any different than if she were to have played ‘properly’. She says it’s all communication. It comes from whatever the artist is trying to say.

Any given week. Keep your ears peeled.

LISTINGS.

HOSTED BY COOL BEANS.

Do you remember? The 21st of September? No, we don’t either. But luckily, over at Cool Beans HQ, Chris “Fat Back” Arnold & Jimmy “Beef Back” May (that’s us, we’re talking in third person for comic effect – calm down ladies) have compiled our finest entertainment list to date of the things you can fill your September with to make it most memorable. If you’ve just arrived in the city for the first time as a Fresher, then welcome. Let’s share a watermelon and discuss Bach. If you’re an old timer of the steel streets, we love you too. There’s no division in our equation. You’ll find us picnicking by the lake of dreams at 3PM on the 3rd Thursday of the month. We’ll hang out, frolic and let the good times roll.

ART MARKET.
5th September / The Nichols Building / £2 OTD.

Catch the Art Market hoedown showcasing local artists, designers and photographers in the Nichols Building. Live music courtesy of Artificial Constructs thrown in as an added bonus.

SHONEN KNIFE.
7th September / Queens Social Club / £10 adv.

After over 30 years of making some of the most distinctive and upbeat technicolour guitar pop around, Japanese trio Shonen Knife return for a handful of UK dates.

QUALITY CONTROL.
13th September / The Harley / £3 OTD.

Mr. Mikey J returns to Sheffield for a headline slot after a lengthy absence from the city. This summer you may have caught him at Outlook, Boomtown, Kendal Calling and much more. Support from Arnivore, Clipboard and the Quality Controllers.

SHEFFIELD FOOD FESTIVAL.
20th-22nd September / City Centre / Free.

No need to introduce the Sheffield Food Festival anymore, the figures speak for themselves - last year 184,000 punters visited the city centre for some taste-bud tantalisation. Go and discover why it’s become one of the most saved dates in Sheffield life.

KELLY JOE PHELPS.
26th September / Library Theatre / £10 adv.

One of the greatest players on the American folk and blues scene in the last twenty years, and certainly one of the finest slide guitarists alive today, Kelly Joe plays guitar in a way that pays tribute to the great bluesmen of the 20s and 30s but with a modern slant.

NOW WILL YOU LISTEN!
29th September / Sensoria Festival / £6 adv.

Live music and live narration to animated short films accompanying a selection of tracks from musician/writer Mick Somerset Ward and Dean and Jarrod of I Monster. Guest narrators on the day include Michael Fielding, Gavin Friday and actress Julie Stewart.



MONEY.

**THE SHADOW OF HEAVEN.
BELLA UNION.**

REVIEWER – STEFANIE ELRICK.

Having never experienced Manchester-borne MONEY I was intrigued to review their debut, **The Shadow of Heaven**, as the chosen juxtaposition of finance and spirituality seemed curious. The band settled on this name after much oscillation, indicative of their non-committal nihilist ethos. With titles like ‘So Long (God is Dead)’, ‘Cruelty of Godliness’ and ‘The Shadow of Heaven’, allusions to His Holiest are not lacking. Singer Jamie Lee scrawls in romantic Blakean prose – possibly with a makeshift quill on a serviette in blood – “As I was in full and celestial flight of my mid-youth I heard a voice to say it was my fate to lose all.” Statement gigs at Salford’s Sacred Trinity Church or his solo Manchester International Festival appearance in a fountain sustain the mystical spectacle. The hints continue. Publicity shots circulate of band members swan diving out of windows or levitating in hipster serenity, arms outstretched, heads lolling back – martyred icons or enraptured devotees? Time alone will tell how such self-prophesising can play out.

Their self-proclaimed ‘dystopian choral’ sound heightens the theme of the sacredness in the chime laden ‘So Long (God is Dead)’, the first and strongest track on the album. Here their sound ripples its way through tenderly plucked guitars, lulling percussion and airy choir boy vocals. ‘Who’s Going to Love You Now’ crescendos in cylindrical waves as Lee breaks into discordant hallowed moaning. ‘Bluebell Fields’ is a dreamy, searching ode to bygone worlds suspended between watery 60s nostalgia and the indie-psychedelia sublimated as vintage chic. The deliberately minimalist ‘Goodnight London’, with time-worn piano accompaniment, conjures moon-drenched Metropolitan wanderings, but Lee’s quivering vocals are uncertain and it’s hard not to hear a mediocre Coldplay rip off. ‘The Cruelty of Godliness’ – more contemporary choral harmonics – is spoilt by warbled off-key notes and is less graceful than the previous example. I imagine the band would legitimise this as the essential imperfection manifest in all earthly endeavours.

The music is soulful and promising but Lee could spend less time wandering the wilderness and more time in rehearsals.



THESE HIDDEN HANDS.

**THESE HIDDEN HANDS.
HIDDEN HUNDRED.**

REVIEWER - FRED OXBY.

Both already well respected individuals in their own right, Tommy Four Seven and Alain’s collaborative project These Hidden Hands comes to us with an electronic pedigree. Both refugees of London, relocated to Berlin, the last four years have been crucial in both men’s musical quests. T47 in particular has been one of the standout British producers of the last few cycles, working with some of the upper crust of European techno royalty along the way.

The release opens with ‘Trelsire’, a dark, grumbling piece. The atmospheric work here is laid over a syncopated, aggressive beat. The textures and notes are dark and industrial, perhaps fuelled by these two producers’ working environment, an old aluminium plant. The metallic sounds continue through to ‘When I Told’, which opens with factory sounds, swilling around another deep beat with a vocal that sounds like the first words of an over-acted Shakespeare monologue.

The purest techno plays on ideas of mechanisation and industry. It’s no secret that the first music to be deemed ‘techno’ came out of post-industrial Detroit, where man and drum machine united to produce an alternative tableau of the city. This idiom has endured, and what These Hidden Hands lacks in four-to-the-floor beats, it makes up for in sheer industrial ambience. This record seems to always have some sort of machine crunching in the background and, in certain tracks like ‘Ivy’, an almost monastic approach to synth work which invokes a truly dystopian aesthetic.

These Hidden Hands is clearly a labour of love. On second and third listens the sheer depth of the sound design becomes apparent. Each atmosphere is sculpted sensitively and I can only guess at how many more listens will be needed to fully appreciate how deep the rabbit hole goes. I love the spartan melodic work which starts to emerge as the record progresses. Highlights are the beautiful ‘Laika’ and the haunting final track ‘Hidden’, which touches on the great composer Debussy in its sheer impressionistic glory.

At the risk of sounding hyperbolic, I will stop singing this record’s praises and simply urge you, especially if you’re inclined towards challenging electronic music, to get a copy of this album. While it is not strictly techno in style, it is utterly techno in approach.



BLOOD SPORT.

**LIFE IN UNITS.
HYBRID VIGOUR RECORDS.**

REVIEWER – ROB ALDAM.

There are very few bands around who can claim to have anything bordering on original, but by melding afrobeat and African guitar styles with post-punk, Blood Sport have created a sound which they dub ‘aggro-beat’. Formed over a mutual love of Byrne & Eno’s **My Life in the Bush of Ghosts**, Sam, Alex and Nick have slowly been garnering praise since Blood Sport’s inception in 2010, but with only a few releases under their belts (**Ø, Fruits &** the oft forgotten **Journal No.4**), it’s safe to say they don’t like to rush things. Indeed, there has always been a sense of meticulous planning and intricate dedication about the trio’s approach to making music.

As a live band they create a continuous wall of sound which blends and adapts to their surroundings, improvising and experimenting around a core structure. This is a difficult feat to recreate on record, but with their debut LP **Life in Units** they manage to produce six songs which work equally well as a continuous narrative as they do separate entities, brimming with freshness and vitality.

Opening with ‘The Woodcutter’, it’s immediately apparent that we’re in for something a bit different. Crackling and spluttering into existence, distorted vocal snarls merge with a linear beat, but there’s something distinctly darker lurking beneath. Initially it looks like they’ve opted for a more minimalist approach, but if you listen closely you can hear the delicate layering and experimentation throughout. ‘Palamor’ and ‘20202016 VIP’ progress the sound. Both have increased in length since their previous incarnations, and in true Blood Sport fashion, don’t expect them to sound exactly as they did before. The trio are constantly refining and developing their music whilst the hypnotically tantalising beats still remain.

‘Dolla Make Me Holla’ sees a more spacey jazz fusion approach, but a sense of foreboding still remains. Whirring guitars seep slowly into this abyss as the noise gradually develops, oscillating between an all-out jam and perpetual motion. ‘Percolator’ is a percussion heavy up-tempo leap into the imagination, and the epic, rambling dirge of ‘Dry Water’ is a journey into the unknown. Mark E Smith would be proud.

Nothing Blood Sport do is by chance, and with Life in Units they have constructed an experimental behemoth which bears new fruit on every listen.



DR ZYGOTE.

**GRUPO ZYGOTE.
BLACK ACRE.**

REVIEWER – SAM VALDÉS LÓPEZ.

There’s an inherent creepy factor in jazz music. I don’t mean this in the adverse reaction people have to the genre’s solipsistic nature, as my bluster is more directed towards the jarring chord changes that test the patience of both the newcomer and the well-travelled fan.

Now, library music is usually the go-to stock music used when either you can’t afford a composer or your creative team has a Douglas Camfield vs BBC Radiophonic sized feud.

How do these relate? Well, enter Dr. Zygote and his new album, **Grupo Zygote**, an album that mixes a very palatable side of jazz with library music.

Don’t think of library music as ‘interchangeable muzak’. Sure, they will be made to fit a general mood, but evoking several moods? That’s the hard part. So when songs include bracketed descriptions and pull said descriptions off accurately, you know someone did their homework.

‘Alexandria’, for example, is listed as “Mediterranean, Arabesque, Transient”. The tense piano and drum progression make it feel like an exotic montage in both a heist film and a spy film. ‘Dragon Chase’ is “Tense, Pursuit, Spacey” and could work in a videogame like The Getaway or in a footchase sequence involving leisure suited people.

There’s a clear influence from the often overlooked soundtracks of horror and Mondo films that later got branded “videonasties” by the prudes of our society. ‘Giallo’ certainly doesn’t hide its intentions, with the eerie keyboard drones, sparse bass and the otherworldly tape echoes, a staple sound throughout this album.

‘Beirut Dub’ is certainly the catchier track from this collection, with a buzzing drone that waxes and wanes in volume while distant percussions are banged. With that said, ‘Loose’, the final track, is the clear alpha in this pack, lacking only a high-pitched Theremin to make the trip back in time perfect.

Not only would this album work as the flavoursome soundtrack for a 70s film noir, but it also stands with its head above the ground with other musicians like Shawn Lee’s Ping Pong Orchestra and Roy Budd. If Fantômas **The Director’s Cut** ever made you wonder, “What if Mike Patton didn’t drink coffee for one day?” well, Dr. Zygote’s **Grupo Zygote** is the answer.

MICHAEL WARD.

NOW WILL YOU LISTEN!
INTERVIEW BY ANNA PINTUS.

As part of this year's Sensoria festival, a festival dedicated to all that is music, film and art, musician and writer Michael Somerset Ward brings us a mix of all three with Now Will You Listen. In collaboration with music producers Dean and Jarrod from Sheffield band I Monster, an innovative audio-visual show has been created – a collection of short stories and surreal poetry to take us into the world of the gothic and absurd.

With some exciting guest speakers and many voices you will recognise, the performance and live musical score will take place in the atmospheric Lantern Theatre on 29th September.

What made you want to be involved with this year's Sensoria Festival?

My involvement with Sensoria goes back a couple of years. I appeared last year with rock 'n' roll garage band The Death Rays of Ardilla. We performed a live soundtrack to the Japanese Gothic horror film **Onibaba**. It was a big hit. I think the festival has real integrity and I was eager to be involved again this year.

What can we expect from the event?

A compendium of conundrums. A box of dark delights. A séance on a wet afternoon.

What were your sources of inspiration?

Much of the influence behind the stories came from real events or things I've overheard. One of the pieces, for example, was based on my experiences in a dog rescue centre. Real events magnified can take on a strange visage, something I learned from a lifetime listening to one of the greatest ever poets, Don Van Vliet, Captain Beefheart.

Inspiration came from our own neighbourhoods, Hunters Bar and Nether Edge. 'The Treehouse', read by Sarah Alexander, is an example. I got the idea from gazing at the beautiful Edwardian gardens on my strolls through Nether Edge. 'The Crimson Kite' was inspired by the hills above Bingham Park.

What have I Monster brought to the project?

I think the individual influences of Dean and Jarrod are strongly felt throughout. Dean's love of electronic music and vintage analogue synths is a big feature in the music - sometimes ambient, often coruscating. Jarrod is a huge fan of children's TV from the 1970s, like Mr Benn, Pogles Wood and all things Hammer and Amicus. Those influences can be heard strongly, particularly on 'The Monster Under The Bed' and 'The Boy Who Turned Yellow'.

Have you drawn from a particular genre for the soundtracks?

Each soundtrack is different and was tailored to the piece. For example, 'Come Out and Play', read by Tara Busch, has a heavy Velvet Underground feel, with overdriven psych organ. For 'Furry People' we created a loop of different dog sounds - panting, barking and field recordings inside a pet shop.

Tell us about your choice to use animation and poetry as forms of narration.

There are three poems in the set and although I didn't set out to write verse they just began appearing. The poems are some of the most successful pieces and we are performing all three at Sensoria. The

animation factor gave us the opportunity to provide a live soundtrack – something we all love doing. Also with all three disciplines involved – literature, film and music – a viewer or listener can have an all-out assault on the senses or can choose to zone in wherever.

The stories themselves – did you take any influence from classic horror?

In one or two of the stories there is a classical horror element, but in most the lingering impression is more subtle. I think I learned something of this from reading the stories of AS Byatt. I love her use of language and what is left out – the ambiguity. I don't like things to be explained. When I begin to write I have no idea where I'm going. I let my own writing fire and lead my imagination and suddenly I will have a plot and an ending. That's when I get excited.

In one of the pieces, I decided to write a continuation of an Edward Lear 'Nonsense Poem'. In another I began to think about CS Lewis and the Christian themes in his writing, particularly the sacrifice of Aslan the lion. This notion of sacrifice really influenced the piece I wrote especially for Gavin Friday, 'Rain Wolves'. It isn't for or against religion. It's about doubt, faith and the power of nature. As Walt Whitman wrote, "That may-be identity beyond the grave is a beautiful fable only."

Guest narrators on the day will include Michael Fielding (The Mighty Boosh), Julie Stewart (Coronation Street) and Gavin Friday. What can we expect from them on the day?

Michael will be reading 'The Monster Under The Bed' in his own inimitable way. Julie will be reading 'Furry People', the tale of an unusual pet shop owner. She will also be reading a story of alienation, 'Come Out and Play'. Gavin Friday will be reading 'Rain Wolves' and the gothic changeling poem 'The Reverend's Daughter'. I read one piece myself as the ghost of Edward Lear, with Dean and Jarrod playing the 'Two Insect Chums'.

What do you think the use of the Lantern Theatre as a venue adds to the project?

As a theatre originally built for children in the early 20th century, it's like the opening setting of a ghost story. It couldn't be more perfect really. Think of all the performances of 'Peter Pan' done there all those years ago. I hope all the spirits of past performers will join us. I'll be looking out for a boy and girl dressed in Edwardian clothes sat on the balcony.

Where is the project set to go after the festival?

There are lots of plans for release in various formats and we plan to present NWYL live again next year. Several projects are in development. I have started a series of short stories based around the notorious Sheffield Jungle pre First World War. The first story is about a young boy who is crippled in the steel works and gains employment in 'The Jungle'. He befriends a performing bear and they escape to the caves of Derbyshire.

If you were to sum up Now Will You Listen in a few short words, what would they be?

Now Will You Listen! is Jackanory, transmitted from a dark twin sister of planet earth, coexisting in a parallel universe. It's a bedtime tale told by a naughty aunt – the black sheep of the family.

sensoria.org.uk



HEADSUP.

CPU RECORDS.
INTERVIEW BY TASHA FRANEK.

In just one year CPU Records have firmly established themselves within the techno scene, building up an impressive repertoire starting with their first release in September last year, **Newmark Phase** by Cygnus. The label pride themselves on their authentic format and limited edition releases, with only 250 vinyl copies of each album produced. Their innovative sci-fi approach, including binary track numbering, is another real crowd pleaser, setting them aside from the rest, not only in sound but in aesthetic.

With the release of DMX Krew's **Cities in Flight** last month, CPU have once again caught heads turning in their direction, and the album is set to be another sell out. As they celebrate their year milestone, label head Chris had plenty to tell us about what's on the horizon in the near future.

How did CPU come about?

After DJing in and around the Sheffield club and pirate radio scene for over 20 years and having built some great relationships with artists from around the world, I felt in a position to launch an outlet for my favourite corner of electronic music. Setting up a label had been an ambition of mine for a long time and a chance meeting with Human Studio in 2012 led to the idea of Central Processing Unit.

I had some great artists ready to go who were already sold on my vision and once I managed to convince Kudos to distribute the label, things just fell into place. I met Dean Honer (Add N To (X), All Seeing I) via a Twitter recommendation, who agreed to do the mastering which has given the releases a superb finish.

What's the ethos of the label?

Quality electronic music, never compromising, free of hype.

Tell us a bit about the track numbers and the aesthetics. Why binary?

The binary catalogue system and track numbers appeal to the geek inside the electronic music fan and the collector who appreciates small

vinyl runs. I wanted a really minimal design that had some kind of collectability, like the classic purple Warp Records sleeves. I was really excited when I saw the design concepts for the label as it absolutely nailed the look I was after.

Damon Fairclough [the writer for Psygnosis Ltd, who created the Wipeout series of video games] pitched me an idea where he writes a narrative behind the label, and then we put snatches of the text with downloadable fold-it-yourself CD covers for each release, slowly building this bigger picture. At first I thought it was crazy, but I loved the concept. Basically there's a signal being transmitted that stops people dreaming, and CPU is a group of clandestine operatives who are out to stop the signal and get people dreaming again. Greg Lawhun, a great illustrator from the States, interpreted the dystopian narrative by Damon. These prints are included with CPU vinyl purchases.

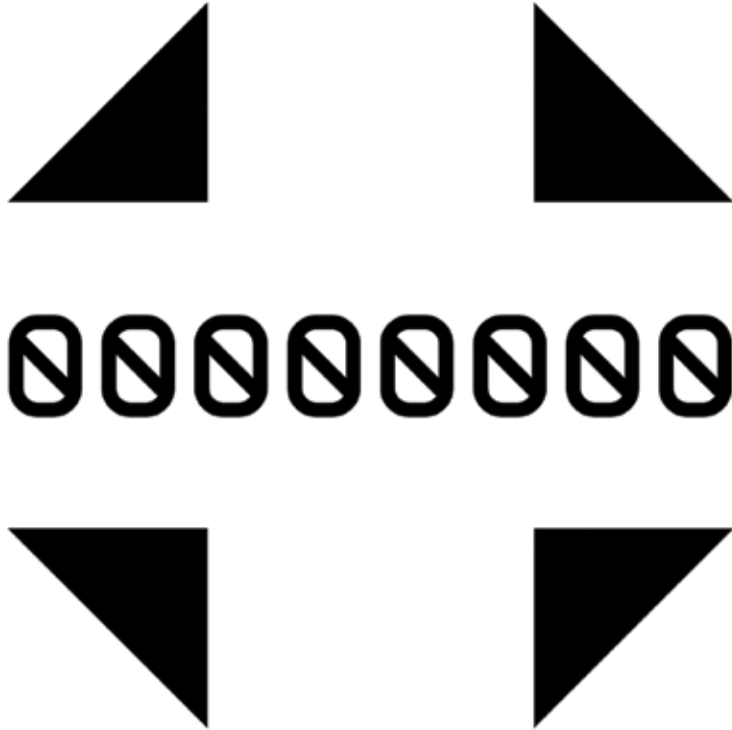
Tell us about some of your upcoming releases.

Up next is Mrs Jynx - **Diving Loop**, a 7-track mini album and 4-track 12" vinyl coming next month. I've been fortunate enough to cherry pick some of my personal favourite artists but I'm in talks with some relatively unknown and more challenging artists too. CPU will also be involved with a brand new electronic music night called Computer Club at the newly refurbished Fusion, Foundry and Studio at the University of Sheffield.

What else does the future hold for the label?

A compilation album is in the making, where CPU tracks will be remixed on a very special double vinyl gatefold LP. Also a CPU DJ mixtape - actual cassette release, no digital - is currently being put together. Supporting new artists, keeping the momentum going and keeping the quality high are what I'm concentrating on.

central-processing-unit.co.uk



Art by Human Studio

LOCAL MUSIC AND FILM

RED DEER

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SHEFFIELD'S PREMIER FILM CLUB PUB

Sun 8th September 8pm
Sci Fi Sunday presents
'Invasion of the Body Snatchers'

Sun 22nd September
Film Night: Superman Double Bill No 2:
Superman 3 at 6pm and Superman 4 at 8pm

Opening Times
Tues - Thurs 12pm-12am
Fri & Sat 12-1am. Sun & Mon 12-11pm

Sun 15th September
Film Night: Superman Double Bill
Superman 6pm and Superman 2 8pm

Sun 29th September
Mini Kiwi Film Fest: 'Goodbye Pork Pie' 2pm, 'Whale Rider' 4pm, 'Once Were Warriors' 6pm and 'Bad Taste' 8pm

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FEAT. MR WILLIAMZ & K.O.G
ARIES & CHESHIRE CAT
CHOPSTICK DUBPLATE

CHEFF
SINAI SOUND / ROOTS

KID LIB
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GRIMAZ
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ASYLUM
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FILMREEL.

HYPE & TRAILERS.
BEN HALFORD.

Hollywood virtually runs on hype and follows a simple formula. If there's publicity and money to be made then it must be capitalised on. Because of this, sequels have long been a prolific part of the American film industry. Sequels are often there to milk money from a franchise and have a tendency to sink further beneath lazy, by-the-numbers filmmaking.

There are exceptions to the formula – despite the horrors of **Grease 2** and **Robocop 2**, there's also the rarefied heights of **The Godfather: Part II** and **The Empire Strikes Back**, which show that sequels can be just as good as, if not an improvement on, what came before (although a worrying realisation comes when you discover that the same director made The Empire Strikes Back and Robocop 2).

Ultimately, while they're often scorned for their cynical origins, sequels are really just like films in singular instalments. There's poorly-made dross with little artistic integrity, the occasional jewel that lives up to its entertaining promise and a majority of films that are just perfectly decent, if not world-changing.

The other side to the publicity juggernaut is the use of trailers. Much like sequels, trailers have been with us throughout the vast majority of film history. They're made with the intention to inform and entertain, in the hopes that a little sneak preview will be enough to entice a large audience. However, a new and more controversial trend – the rising popularity of taking a whole scene out of a film for preview – is becoming a bone of contention.

When all is said and done, these are trying times economically and even the old guard isn't invincible, as illustrated by the downfall of one-time titan MGM, which filed for bankruptcy in 2010.

As much as they're given stick by the critics, franchises, sequels and the publicity machine are all certified money-spinners which provide what is perhaps the safest financial option in an often unpredictable industry; more so than risking a lot of money on a new project that becomes a non-starter, like the recent box office bomb **John Carter**.

The cynics may scoff, but at least from a business perspective, it's mostly a proven success and occasionally there are at least a couple of diamonds in the rough.

THIS MONTH AT THE SHOWROOM...

HARRY DEAN STANTON: PARTLY FICTION.

Saturday 28th September, 4pm.

Dir. Sophie Huber | 2012 | Switzerland | 1hr 17mins.

The English premiere of a portrait of veteran actor Harry Dean Stanton, a man the writer Diana de Castro Loureiro so accurately defined as "undefinable". This film features interviews with David Lynch, Wim Wenders, Sam Shepard, Debbie Harry and delivers an insight into Stanton's less known musical talents, exploring 'the career that never was'. A definite must-see.

Part of the Sensoria Festival 2013.
sensoria.org.uk

THE MATTER OF HYPE (PART I). JOÃO PAULO SIMÕES.

Peripheral to the rumour-churning strategies that industry behemoths religiously pursue and propagate across the worldwide web, there's a whole cross-section of original filmmaking playing a similar game on the very same platforms of promotion.

These controversy-courting projects are the opposite of what is known as 'acquired properties', such as comic books and franchises with an established fan-base and guaranteed popularity. They build, to a large extent, on reputation of those involved but push other buttons of interest that only the internet seems to legitimise these days.

Whilst Spike Lee's remake of the South Korean cult favourite **Oldboy** (itself an acquired Manga property) touches on much of the above (with endless guessing on whether the incest element of the original is retained or not), the current paramount example of this has to be **Nymphomaniac**, by the so-called enfant terrible of modern Cinema, Lars Von Trier.

So far, the only truly commendable quality of Nymphomaniac is its fearless (if not to say shameless) identification with Von Trier's finest trait: not caring in the slightest for what we think. Everything else feels dubious, unsubtle, contrived and self-indulgent, bringing the director's appalling **Antichrist** to mind.

The hype strategy relies largely on social media and continues to be crafted around the announced hardcore aspects of the film. Its willingness to play along with the over excited speculations that proliferate across online forums is simultaneously clever and infantile. After brushing certain cast members' remarks aside and establishing that the film is being released in two versions (softcore and hardcore), the 'controversial' imagery began to trickle in.

If the teaser poster, featuring the tagline 'Forget about Love' and two mildly suggestive large brackets, showed some sophisticated minimalism, the few promotional stills that followed are tacky beyond belief. Leading actress Charlotte Gainsbourg disrobed and flanked by two black men is a risible attempt at controversy and the ensemble cast picture plays ineffectively on self-awareness and crass humour.

Then there was the announcement of previews relating to each of the eight chapters being steadily released until the film's premiere. A nice touch, but the two made available so far confirm Von Trier as a fading talent. The first is a perplexingly badly edited affair; the second, an amateur version of The Office.

In principle, the controlled hype strategy of Nymphomaniac gets it right – keep the veil of secrecy, tantalise with as little information as possible – but what's gradually being revealed as the content puts the whole thing into question. And, ultimately, it's the film that matters.

If Von Trier is going to surprise us all with a profound study of nymphomania, it remains to be seen, but I'm not sure if my interest hasn't already faded to the point of absolute indifference...

Coming soon to Filmreel – and still on the matter of hype – we will be Streaming...

streamingthemovie.blogspot.co.uk
nymphomaniacthemovie.com



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SWIM DEEP

MONDAY 16TH SEPTEMBER ▶ QUEENS SOCIAL CLUB

SKY LARKIN

MONDAY 19TH SEPTEMBER ▶ THE HARLEY

TIM BURGESS

SUNDAY 22ND SEPTEMBER ▶ QUEENS SOCIAL CLUB

NADINE SHAH

THURSDAY 26TH SEPTEMBER ▶ THE HARLEY

KING KRULE

THURSDAY 3RD OCTOBER ▶ THE HARLEY

PINS

SATURDAY 5TH OCTOBER ▶ THE HARLEY

TEMPLES

TUESDAY 8TH OCTOBER ▶ QUEENS SOCIAL CLUB

LANTERNS ON THE LAKE

MONDAY 14TH OCTOBER ▶ THE HARLEY

SPECTRALS

TUESDAY 15TH OCTOBER ▶ THE HARLEY

POLTERGEIST

FRIDAY 18TH OCTOBER ▶ QUEENS SOCIAL CLUB

EUROS CHILDS

FRIDAY 25TH OCTOBER ▶ THE HARLEY

FUTURE OF THE LEFT

TUESDAY 5TH NOVEMBER ▶ QUEENS SOCIAL CLUB

LOW

SATURDAY 16TH NOVEMBER ▶ QUEENS SOCIAL CLUB

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SAT 21ST SEP

CSS

WED 25TH SEP / DHP CONCERTS PRESENT

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DARLIA

SAT 28TH SEP

A FOREIGNERS JOURNEY

TUE 1ST OCT

SO SOLID CREW

REUNION TOUR 2013

THU 3RD OCT

KID KARATE

SAT 5TH OCT

GLASVEGAS

FRI 18TH OCT

CATFISH AND THE BOTTLEMEN

POLKADODGE

SAT 19TH OCT / LIVE NATION PRESENTS

MIKILL PANE
AMPLIFY DOT

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ROBBIE BOYD

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TUE 29TH OCT

ALUNAGEORGE

WED 13TH NOV

LAURA VEIRS

SUN 17TH NOV / TINY TEETH PRESENTS @ GREYSTONES

WASHINGTON IRVING

SAT 23RD NOV

DUB PISTOLS

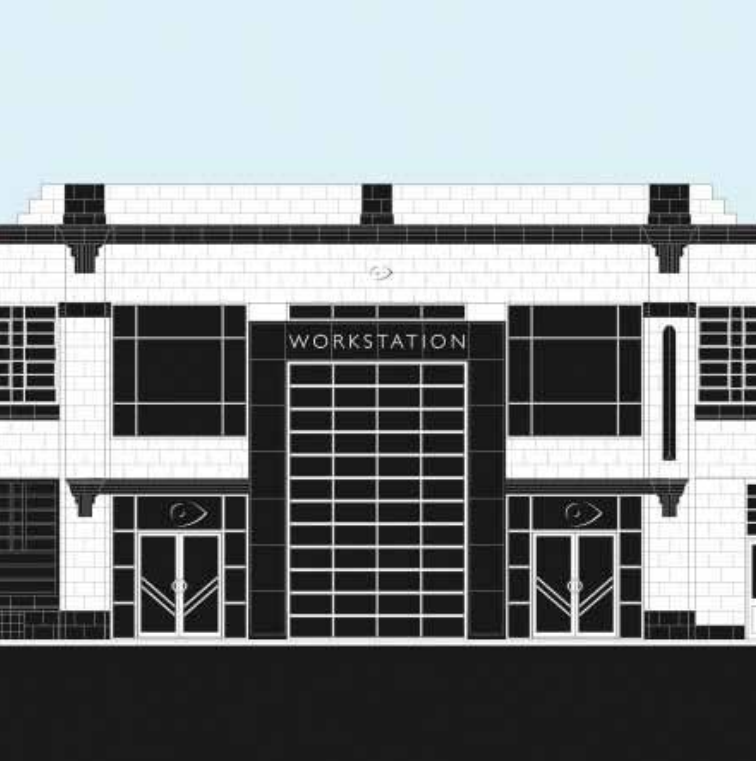
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WORKSTATION.

**PATERNOSTER ROW.
SHOWROOMWORKSTATION.ORG.UK**

We would be surprised if our readers were not familiar with the iconic Workstation building, located on Paternoster Row next to the Showroom Cinema. But what some of you may not know is that the Workstation is celebrating its 20th anniversary this year – a huge achievement, no matter the yard stick.

In 1993, the Workstation replaced the old Kennings car showroom and the first tenants moved in. It was specifically designed for creative, digital and arts-based companies and as such was a deliberate effort to engage with the city's burgeoning creative economy that we are now all so familiar with. Sheffield is a hub of creative businesses, artists, studios and venues, and as a founding member of the Cultural Industries Quarter the Workstation has had a great deal of involvement in this.

20 years on, the Workstation is holding a series of commemorative events and exhibitions in celebration of this remarkable achievement. The We Are 20 exhibition charts the development of the former art deco car showroom, from post-industrial husk – earmarked for demolition to become a car park – to the thriving cultural hub it is today. The exhibition also features a specially commissioned piece, 'We Live Here' by Jonathan Wilkinson (shown above), alongside photography from Graham Gaunt, Mark Harvey, Shaun Bloodworth, Hugo Glendinning and Matthew Conduit.

Also worth a note in the diary is the special Pecha Kucha event on Thursday 12th September dedicated to celebrating the legacy of the Workstation, at which notable tenants past and present will give their words of wisdom in a series of 20 slides, each shown for 20 seconds. Speakers will include Ian Anderson of The Designers Republic, Laura Sillars of Site Gallery and Heather Croall of DocFest. Tickets are on sale now.

The Workstation is also working with Dr Marta Herrero of the University of Sheffield to assess the cultural and economic impact the Workstation has had with a view to opening up a wider discussion about the value of culture. More details to be announced soon.



SENSORIA.

**26TH-29TH SEPTEMBER.
SENSORIA.ORG.UK**

Sensoria is a festival of film and music which takes place every year in Sheffield. Now scheduled for September instead of April/May, and with a really strong programme of cross-platform events across four days, Sensoria returns in force this year, and we couldn't be more chuffed to be an official media sponsor for the festival.

We will be spending the opening night at the UK premiere screening of **The Broken Circle Breakdown** (Thurs 26th September, Showroom, 6.30pm), a film of love and bluegrass music which got a ten-minute standing ovation at the Berlin Film Festival, followed by a Q&A with director, cast and crew. On Friday 27th there will be a collaborative music event with Shabby Doll Records, showcasing some of the best up-and-coming house DJs at an as-yet undisclosed, disused space from 11pm. Before that, the newly reclaimed Furnace Park on Hoyle Street will host an outdoor screening of the 40th anniversary final cut version of **The Wicker Man**, due for release this autumn – a steal at £4 a ticket.

Sunday will see a city centre drive-in screening of George Lucas' **American Graffiti** (Sylvester Street Car Park, 7pm), with the soundtrack provided via FM radio and some of the proceeds going towards Bluebell Wood Children's Hospice. But our pick of the bunch has to be Now Will You Listen!, "an illustrated audio-visual book of short horror stories and surreal poetry" featuring live music and narration. Read our interview with writer Michael Ward on page 44. It may be sold out by the time you read this, but if it isn't, get yourself a ticket pronto.

All this, and we haven't even mentioned one of the biggest attractions of the festival. SensoriaPro is a great chance for aspiring musicians to get advice and support from industry professionals on all manner of things. There will also be a fair amount of free gigs, workshops and talks throughout the weekend. You can find the full programme at sensoria.org.uk.

FAVOURITES.

OUR PICK OF THE BUNCH.

THE BELL JAR.

**75 LONDON ROAD.
FACEBOOK/THEBELLJARSHEFFIELD**

Will London Road become the new Division Street, we ask? With corporates dictating rent prices in the city centre, flocks of independent traders have now set up in this area, from bakers and butchers to antique centres and bars. Most recently we've seen The Bell Jar arrive at the base of London Road, creating a handy stepping stone into the city. The Bell Jar is a civilised place, with five cask ales on rotation, Brooklyn lager on tap, homely decor which borrows in equal measure from Parisian district bars and Manchester's Northern Quarter, and an abundance of nightly live music and DJs. With art from local practitioners adorning its walls, a large and (fingers crossed) sun-drenched beer garden, and an early opening time of 4pm, The Bell Jar is a great little spot, well worthy of your custom.

LIGHT NIGHT.

**7TH SEPTEMBER, 4-9.30PM.
ARTINTHEPARK.ORG.UK/LIGHTNIGHT**

Light Night is a city-wide takeover organised by local charity Art in the Park, bringing installations, exhibitions, performances, workshops and activities to unorthodox and lesser known spaces across Sheffield, spanning music, film, visual art, photography, painting, sculpture, stand-up comedy, dance and yoga, board games, clothes swaps and more. The plan is to illuminate and animate areas of the city in new ways.

An info tent will be open from 2pm in the Peace Gardens, so head down there to find out what's going on and pick up a map. This is the first year it has taken place, but if goes well it will be bigger and better in 2014, so show your support and explore what's right under your nose.

SHEFFIELD STUDENTS' UNION.

**FUSION, FOUNDRY AND STUDIO.
FACEBOOK.COM/NIGHTSOUT.SHEFFIELD**

As if they weren't already world-class, the facilities at the union are only getting better, with the whole summer given over to a £20 million refurbishment project. Due to open this month as newcomers arrive in the city (greetings) and old faces return (hello again), the new Foundry, Fusion and Studio venues have a combined capacity of 1,800. The first gig will be The Crookes on 3rd October, while the usual union nights, including Tuesday Club, will return, alongside live comedy and inspirational talks courtesy of FLASH.

The new spaces will be bigger and better, with more versatility for all kinds of events and activities. Whether you're a student or not, keep an eye on their Facebook page, because their new season is bound to be a jaw dropper.

LOCAL AUTHORITY.

**OPENS 13TH SEPTEMBER.
THELOCALAUTHORITY.ORG.UK**

Local Authority is a new live music and club space located directly above Corporation on Eldon Street. Formerly a cutlery makers before being converted into gallery space, the 350-capacity club will be open six days a week from Friday 13th September, hosting extensions of existing Corp nights like Bug and the notorious Skool Disco, as well as a new mash-up event called B@\$tard Pop and the return of 80s pop and disco night Pop Corn, all supported by a powerful in-house soundsystem.

Rigged up with projectors constantly throwing moving images onto its high-vaulted ceiling, Local Authority will also act as a rotating showcase for local art and graffiti. Get down there and have a look-see.

ART SHEFFIELD FESTIVAL.

**4TH OCTOBER-14TH DECEMBER.
ARTSHEFFIELD.ORG**

Art Sheffield has been running city-wide events since 2001, run by a consortium of local art specialists from various organisations, but is probably best known for its eponymous festival, now entering its fifth year. Full details are yet to be released, but last time around venues included Yorkshire Artspace, S1 Artspace, Bloc, Site and Millennium Gallery.

The opening events are set to take place between 3rd and 5th October, with exhibition previews, performances and parties, supported by talks and tours, film screenings, artist readings and more. Keep an eye on the new website, which will be launching this month with a full list of goings on.

KEMPKA BUTCHERS.

**352 ABBEYDALE ROAD.
0114 255 852.**

Kempka Butchers is a small, archaically dainty shop located on Abbeydale Road. It specialises in smoked hams, bacon, sausages and good service. Kempka was established in Sheffield 55 years ago and has ripened with age. From the traditional handle-wheeled bacon slicer to the comfortable chats between long-term customers and staff, this feels like a shop which embodies all that is good about artisan independent trade.

Kempka sells free range eggs, amazing rye bread and hot roast pork sandwiches (while they last). They also sell rotations of meats including pork, lamb, beef and chicken. We're rather partial to their homemade haslet, though the top tip of the day is to try one of their ham and garlic sausages, lightly boiled with mustard and bread. Kempka opens Wednesday to Saturday. Enjoy.



NEW VENUES

Everyone's invited Sept 2013.

www.sheffieldsu.com/nightsout

facebook: /nightsoutsheffield

Twitter: @nightsoutSU



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15. LIBRARY THEATRE
16. SHOWROOM WORKSTATION
17. LEADMILL
18. PONDS FORGE
19. CORPORATION
20. THE PLUG
21. TWO STEPS FISHERIES
22. PORTER BOOKS
23. REGATHER
24. THE BELL JAR
25. ABBEYDALE BREWERY
26. KEMPKA BUTCHERS
27. THE OLD SWEET SHOP
28. HOMEMADE BY THELMAS
29. THE WHITE LION
30. MIRAGE E CIGARETTES
31. B&B GALLERY

[●] SHEFFIELD REAL ALE HOUSES AND BREWERIES

